

“Excavate *Wajima nuri* Products!”

Group B

I. Introduction

Historically, *urushi* lacquerware has been used and produced for a variety of functions in Japan, ranging from religious items, decoration, and eating utensils. In fact, the presence and usage of *urushi* can be traced back nine thousand years to the Jomon period.¹ In its long historical background, *urushi* lacquerware has strongly influenced the cultural and religious practices of Japanese people, and has also become part of the everyday life of its people. Indeed, *urushi* lacquerware has become an important object, and is used frequently in formal and special events—such as *Oshogatsu* (Japanese New Year), marriage ceremonies, and funerals. In recent time, however, the lacquerware has evolved other forms of usage and adjusted with the needs of people. For instance, the craftsmen in Wajima city have tried to produce new designs, including a lacquered curry bowls and wine cups.

Among the many cities in Japan that produce *urushi* lacquerware, Wajima city is the largest producer of wood-based *urushi* ware and is the only area designated as an important intangible cultural asset by the Japanese Government. Compared with other makes, Wajima *urushi* ware is distinctive due to its multiple layers of *urushi* produced by mixing powdered *jinoko* onto zelkova wooden substrates. Moreover, the decorative technique of *chinkin* and *maki-e* was developed by local craftsmen a long time ago. This is due to the strategic position of Wajima city, which is located in the middle of the

sea trading route between Hokkaido and Osaka during the Edo Period, and which served to boost the production and selling of *urushi* ware in this area and allowed the craftsmen to experiment and develop their skills.

Although *Wajima nuri* has a history that sales channel was expanded from small area, Wajima, to all over Japan, *urushi* ware is faced with several problems. Its labor and process required in its production impact its high price. The price may have influenced the declining of the demand and output of *Wajima nuri*. Moreover, due to its common usage on special occasions—such as weddings or funerals—there is perception that it is inconvenient to take care of, and this is another issue behind people avoiding *urushi* ware. Various stakeholders, including Wajima city officials and *urushi* ware craftsmen, have already attempted to maintain its production and usage. These efforts have ranged from creating a new design, promoting the product in other places, and encouraging wider demographics to use it in daily life. However, the problems remain and people can't feel a sense of familiarity with this product.



Figure 1. Elderly People Handling Wajima Lacquerware

¹ Wajima Museum of Lacquer (Urushi) Art. Retrieved on January 29, 2018 from: http://www.city.wajima.ishikawa.jp/art/home_e_u.htm

In responding to these, this paper examines the problem of *Wajima nuri* products through a case study of elderly people as potential customers of *urushi* ware. According to the Statistic Bureau of the Japanese Government, 33% of Japanese population was above the age of 60 in 2014, while 25% are aged 65 years old, and 12.5% are over the age of 75 years.² In addition to a potential customer base, we perceive elderly people in Japan as a demographic that has encountered different uses of *urushi* ware, and which will allow us to cultivate various “narratives” for this product.

Second, based on the growing number of elderly people in various Japanese cities—including Kanazawa City, where this study is situated—we explore the memories of the elderly people in using *urushi* ware in the past, and investigate their response and understanding of *urushi* ware more recently. The ethnographic method, which is mainly based on interviews and observation, was employed in order to cultivate the perceptions and memories of the elderly people regarding *urushi* ware. We specifically selected our informants who are active and have a willingness to be involved in a community. We also disseminated questionnaires to grasp the broader perception of elderly people toward *urushi* ware. Finally, we interviewed some craftsmen in Wajima City to hear their expectations, hopes, and other underlying values regarding *Wajima nuri* products.

Third, we analyzed the data and created keywords based on the Kansei Engineering method to combine with our interview and observation results in order to create a new conceptual idea as a suggestion for the further development of the *Wajima nuri* product, using elderly people as a case study. We attempt to develop a possible usage of *urushi* ware that is more adaptable and adoptable by targeted customers. In doing so, we hope to contribute to the creation of products that are suitable for particular activities and

engage customers in the future.

The following sections are divided into four parts, including an explanation of methodology in section two, followed by the results of interview and questionnaire in section three, and an analysis in section four. Finally, section five provides our suggestions and main conclusion.

II. Research Method

We employed semi-structured interviews and the Kansei Engineering method (learned in a series of lectures by Dr. Yoshiteru Nakamori) in order to determine how best to appeal to our target customers and make them interested in buying Wajima lacquerware products. Since the purpose of this project is not to create a new product but motivate potential customers to buy existing products, we had to adapt the Kansei Engineering method—which is typically a method used in product design—to our purpose. In this section, we explain how we conducted the interview and adjusted the Kansei Engineering method to our research.

Our research project can be divided into two phases. The first phase was to “collect words/stories/expression” about Wajima lacquerware through semi-structured interviews. The second phase was to let respondents participate in a *Kansei* evaluation, based on a SD (semantic differential) method, of Wajima lacquerware and similar products in order to determine the unique characteristics of Wajima lacquerware. The first phase of our research had two purposes: one was to identify the major problems in promoting Wajima lacquerware products to elderly people, who are our target customers; the second is to collect words our respondents use for describing Wajima Lacquerware in general for phase two of this research.

For the semi-structured interviews, we prepared a common questionnaire for everyone and added some questions depending on who we were interviewing. We selected three different places for our semi-structured interview: Wajima City, *Izakaya* diner in Kanazawa City, and an assisted living

² Ministry of Internal Affairs and Communication, Statistic Bureau, 2014. Retrieved on January 29, 2018 from: <http://www.stat.go.jp/english/data/nenkan/1431-02.htm>

Table 1: List of Informants

Area	Place	Details of the Place	Male	Female
Wajima City	City Hall	-	1	
	Wajima Kirimoto	Wajima Lacquerware Workshop	3	1
	Yabu	Restaurant		1
	Shioyasu Shikki Kôbô	Wajima Lacquerware Shop/Workshop	1	
	Yoshida Shikki Kôbô	Wajima Lacquerware Shop	1	
	Konishi Shôgorô Shikki-ten	Wajima Lacquerware Shop	1	1
	Yaekado Shikki-ten	Wajima Lacquerware Shop	1	
	Community Hall			2
Kanazawa City	Suehiro	Izakaya diner	2	2
	Share Kanazawa	Assisted living residence		5
Total			10	12

residence for the elderly called Share Kanazawa (see Table 1). The common questionnaire consisted of questions about their life in the community, focusing especially on the eating behavior and sense of happiness of respondents, as well as about Wajima lacquerware and other traditional crafts (see Appendix I).

The second phase of our research involved letting the respondents evaluate Wajima lacquerware and similar products using the SD method. Based on the words used to describe Wajima Lacquerware during the interviews, we selected ten adjectives and paired each with an antonym in order to make a bipolar evaluation scale (e.g., light/heavy, warm/cold). We asked the Kanazawa Institute of Voluntary Service for cooperation in this research. Twenty students, aged between 30–80, answered the bipolar evaluation scale by actually looking at and touching three different soup bowls: Wajima lacquerware, thin-layered lacquerware, and plastic lacquerware (Fig.1, 2, 3). The score of each pair of adjective indicates which adjectives express the most unique character of Wajima lacquerware compared to other products.

Through this research, we were able to identify the problems in promoting Wajima lacquerware to elderly people, as well as which unique characteristics of Wajima lacquerware should be used in promoting the product to them.

**Figure 2.** Wajima lacquerware**Figure 3.** Thin-layered lacquerware**Figure 4.** Plastic lacquerware

III. Data

In this section, we provide the data obtained from our fieldwork and based on semi-structured interviews and the Kansei engineering method. More specifically, we identify some stories, words, and expressions regarding *Wajima nuri* products, which we obtained in the semi-structured interview, and then expand the results of the interview through a Kansei evaluation.

The result of semi-structured interview

In this sub section, we provide the results of the semi-structured interview, in which we obtained the stories of elderly people living in Kanazawa, as well as words and expressions regarding their reaction to seeing and touching *Wajima nuri* products. We also examine several of the opinions of craftsmen in Wajima and consumers in Kanazawa.

In Wajima City, we interviewed five craftsmen (all male), two shop owners (male and female), one restaurant owner (female), and one Wajima City Hall officer (male). The craftsmen, aged between 30–70, possess and use *Wajima nuri* products in their daily lives. One of them said that he wanted consumers to use the products on a daily basis because they are repairable. However, there is a significant gap between the responses of craftsmen and consumers.

In Kanazawa, we interviewed nine elders in a welfare facility named Share Kanazawa, and a Japanese drinking place, *Izakaya*. Their ages ranged between 50–90 years, and two were male and seven



Figure 5. Interview with elderly people at Share Kanazawa

were female. While all of them have used *Wajima nuri* products, only six possess or used to possess *Wajima nuri* products. We provide some of the significant answers to our questionnaire below.

Q. “On what occasion do you use the *Wajima nuri* products?”

A. “On happy events, New Year’s day etc. Especially in funeral ceremonies, red plates are used” (Share Kanazawa/80s/F).

“*Wajima nuri* is for festivals, such as spring and autumn festival. Using them only a couple of times in a year makes me feel that *Wajima nuri* is a precious thing” (Izakaya/61/M).

Q. “How do you take care of the *Wajima nuri* product?”

A. “We rinse it in warm water and then wipe it with a dry silk” (Share Kanazawa/80s/F).

Q. “Can you share your knowledge or opinion/image of *Wajima nuri* products?”

A. “They are bridal goods” (Share Kanazawa/80s/F).

“In the olden times, every family possessed a set of *Wajima nuri* for gatherings at rituals. Mothers told their children how to maintain them” (Izakaya/60s/F).

“*Wajima nuri* used to be ceremonial tools, so we must own one set. But our lifestyle has changed, the ceremonies are not held at an individual’s house, so the demand for *Wajima nuri* is declining” (Izakaya/55/M).

Regarding the words identified for Kansei evaluation, the craftsmen described *Wajima nuri* products as: “warm,” “tender,” “light,” “smooth,” “strong,” “different from other products,” “usable for one life,” and so on. The respondents in Kanazawa described them as “warm,” “tender,” “light,” “round shape,” “smooth skin,” “not slippery,” and so on.

Questionnaire Data

As mentioned earlier, the interviews provided

several Kansei words about *Wajima nuri*, and we created a new questionnaire using these words in order to ascertain how elderly people feel about plastic goods or other lacquers, and what words they use to describe them. This survey was used to identify the most unique and predominant Kansei words people use in relation to touching *Wajima nuri* and other products. The respondents were provided three kinds of wares: *Wajima nuri*, simple lacquerware, and plastic-ware. Each of these were evaluated by the respondents using the Kansei method to compared them in the questionnaire. The Kansei words indicated by the interviews, as well as their antonyms, were provided in the questionnaire and respondents selected which words they deemed most applicable to each ware. There was one line divided into five points between each set of conflicting words, and the respondents selected a point nearest to their feeling. The sets of words are shown in Table 2.

Table 2. The Kansei Words in the questionnaire

Heavy	Light
Cold	Warm
Delicate	Strong
Tense	Relieve
Tasteful	Practical
Distant	Familiar
Unsophisticated	Noble
Austere	Mellow
Hard	Soft
Rugged	Tender

Table 3. The results of the questionnaire

	The highest point	2nd	3rd
Wajima	Relief	Tender	Strong Noble
Lacquer	Practical	Familiar	Unsophisticated
Plastic	Light	Practical	Hard

The respondents were 20 students in the sightseeing course at the Kanazawa Institute of Voluntary Service. They were between the age of 40–80, with the majority in their 60s; of the 20 students, 11 were in their 60s and five were in their 50s. The questionnaire include a section regarding their experiences of using *Wajima nuri*: 12 respondents reported to have used the it, six said they had not owned or used *Wajima nuri*, and two did not answer the question

Summary

Table 3 shows the results of the questionnaire (further detail of these result are provided in the appendixes of this paper). In sum, the Kansei word with highest point in relation to *Wajima nuri* was “relief,” and the second was “tender.” Respondents also chose “strong” and “noble” to explain the Kansei words. They considered plastic wares as “light “or “practical,” and other lacquerwares as “practical” and “familiar”. The respondents seldom selected “familiar” for *Wajima nuri*, and felt that it is both “delicate” and “strong”.

IV. Analysis

This section provides an analysis of the collected data, and discusses the way in which Wajima lacquerware is perceived by elderly people, and the changing use of the product. The unique characteristics of Wajima lacquerware were identified by applying a Kansei evaluation, the details of which are provided at the end of this section.

How Wajima lacquerware is perceived by elderly people

The elderly at Share Kanazawa and in Suehiro have a similar image of Wajima lacquerware that prevents them from using the products regularly. This image has become a problem as it makes it difficult to sell the product to the elderly.

Based on the data that we collected, we found that the elderly do not have a negative opinion of Wajima lacquerware. Speaking in Japanese, one of the female respondents claimed that, “it makes me feel like eating more and the food tastes different.” However, there are some perceptions of Wajima lacquerware that prevents its regular use. “Expensive,” “for special occasions,” “bridal goods,” and “difficult to maintenance” are the predominant terms we received from interviewees.

One of the elderly respondent’s opinions towards Wajima lacquerware is that it is expensive compared to the other kitchen utensils, and this understanding has led them to view it as a symbol of high class and as is difficult to afford. A second perception is that Wajima lacquerware is only appropriate for special occasions. Since it is perceived as expensive, the elderly consider the lacquerware as reserved for the special occasions—such as, *Haru-matsuri* and *Aki-matsuri*, for instance. Another perception is that Wajima lacquerware is a type of bridal good in order to thank the groom and show appreciation for his taking care of the bride.

A final way in which the elderly view Wajima lacquerware is that it is difficult to maintain. While they know how to maintain it, they feel that this

kind of lacquerware has unique maintenance requirements compared to the other kitchen utensils. They feel that the latter can simply be washed and left to dry naturally, and can be put it in a microwave; whereas Wajima lacquerware cannot be used in the microwave, and people have a image that is not actually true like “it requires gentle cleaning with warm water and immediate drying with a silk cloth”. The lack of information also produce a perception among the elderly that Wajima lacquerware is difficult to maintain, and thus should not be used on a daily basis.

This perception of Wajima lacquerware among elderly people demonstrates why it is difficult to sell the product to this demographic. In the following sub-section, the changing use Wajima lacquerware from the past to the present as described by the elderly is detailed.

The changing use of Wajima lacquerware

The use of Wajima lacquerware has changed from the past—that is, when the interviewees of this study were children—to the present. In their memories, Wajima lacquerware was used on special occasions—such as New Years, weddings, and funerals—or on occasions when people got together. As such, Wajima lacquerware was basically a shared object in the past, as it was used when many people gathered together to celebrate or mourn. This experience of sharing and using Wajima lacquerware at special occasions has resulted in the aforementioned perceptions of it.

In the present, this situation has changed dramatically. There are fewer occasions in which families and local community get together, while special events (such as weddings or funerals) are frequently organized by private companies. Moreover, according to an *Izakaya* owner we interviewed, Wajima lacquerware used at high-end restaurants, luxurious hotels or *ryokan*—and “not at an *Izakaya* like here.”

The unique characteristics of Wajima lacquerware

We conducted a survey at the Kanazawa Institute of Voluntary Service in order to determine the unique characteristics of Wajima lacquerware. We had a total of 20 respondents: seven males and 13 females aged between 30–80s years old (the majority were in their 60s). We applied the Kansei evaluation to uncover the strong points of Wajima lacquerware, which was distributed to all the respondents, together with simple lacquerware and plastic-ware. The respondents had to compare each of the items and their evaluations were recorded in the questionnaire using Kansei words (see Table 2).

As shown in the previous section, we determined that the strong point of Wajima lacquerware is “relief,” followed by “delicate” and then “strong or noble” (further detail is provided in Appendix II). However, we also found that the first expression regarding the good point of simple lacquerware is that it is “practical,” followed by “familiar,” and then “unsophisticated”. For the plastic-ware, we found that its strongest point is that it is “light,” followed by “practical,” and then “hard”. Therefore, we predicated Wajima Lacquerware with “soothing but unfamiliar, delicate but strong.”

In sum, the elderly perception of Wajima lacquerware has been constructed by their experience-based memories of childhood—during which they congregated for a special occasion and enjoyed special dishes with *Wajima nuri*, and cleaned and maintained a set of Wajima lacquerware in their house or within their local community. Today, however, there are few opportunities to use and touch Wajima lacquerware. Consequently, people keep a distance from the product they perceive as expensive and difficult to maintain. This, we argue, is a crucial problem. We thus need to provide more opportunities for the elderly to experience the benefits of the product in new ways, while also encouraging them to use and touch Wajima lacquerware directly before persuading them to purchase it.

V. Suggestions and Conclusion

In this section, we provide suggestions based on the analysis of the previous section. Based on the obtained Kansei words, the ideas proposed in this section may increase the opportunities for elderly people and other potential customers to use *Wajima nuri* products.

Based on the analysis in this paper, our group suggests an idea to “Excavate *Wajima nuri* Products.” This is a campaign urging elderly people to “dig up” the *Wajima nuri* products that have been stored inside their wooden boxes in their home for a long time because there has been no opportunity to them. This campaign will create new opportunities for the elderly to feel close to their *Wajima nuri* products again, as the first Kansei words obtained from interviews are “soothing but unfamiliar”. Furthermore, based on the second Kansei words—“delicate but strong”—we can harness these attributes and promote them, so that the products are used by the elderly in group gatherings in any space. In doing so, the opportunity to use *Wajima nuri* products will increase, and this will be acknowledged and experienced by other potential customers in the long run.

In this idea, we focus on re-establishing the relationship between the elderly and their *Wajima nuri* products, as well as with other potential customers. The core of the “Excavate *Wajima nuri* Product” campaign is to encourage them to change their common perception of the product as difficult to maintain, expensive, and only to be used on particular occasions. We thus urge a simplified usage of *Wajima nuri* products as not only for specific events but as adaptable to every circumstance—even in the outdoors. For example, we recommend that the elderly celebrate the seasonal events in Japan by serving the food associated with each season using *Wajima nuri* products—celebrating the *Hanami* and *Kodomo no Hi* events in Spring; *Tanabata* and *Hanabi* in Summer; *Momiji* in Fall; as well as New Year, *Setsubun*, and *Hina Matsuri* in Winter, for example. Such events are particularly

attractive since *Wajima nuri* function as a shared object between family and friends in a community. In this way, the elderly will become familiar with their *Wajima nuri* products once again.

In addition to experiencing greater opportunities to use *Wajima nuri* products among the elderly, other activities can be utilized to promote the use of these products among potential customers. The first one of these is to encourage the sharing of knowledge by those who contribute to *Wajima nuri*—such as the craftsman and municipal government in Wajima city—at special events. For example, they can offer seminars on subjects related to *Wajima nuri*—such as its history and development—as well as provide focus group discussions with people from outside Wajima city.

A second recommendation is the demonstration of the *Wajima nuri* production process conducted by the craftsman for people from Kanazawa city, for instance, so that more people can understand and become familiar with the products. Such events can also incorporate a cooking demo by a famous chef and serve the food using *Wajima nuri* products. These events could also offer space to local food businesses in the area, and potential customers who bring their *Wajima nuri* products can get some benefits, such as special offers for food tasting. People could also buy *Wajima nuri* product at the event itself, with added incentives such as a discount or a reward for a first-time purchase.

A product return policy would also encourage purchase, as customers will be assured of the quality of the products they are buying. Customers should also be able to review the products or services using an online portal site for *Wajima nuri*, as well as in the offline stores, as other potential customers will more readily purchase the product if there are positive reviews or feedback from other customers. Moreover, in order to maintain regular contact with the customers, the shop could provide a service that periodically contacts the customers to ask if they are satisfied with the product; this is beneficial because after-sales service is essential for earning and

maintaining customer trust and loyalty.

To conclude, our group proposes a campaign to “Excavate *Wajima nuri* Products,” which entails digging up the product, understanding it, and exploring new functions for it. This idea is suggested to increase the familiarity of *Wajima nuri* products in a broader spectrum of people by increasing the opportunities by which they might experience the benefits for themselves. The suggestion that the elderly celebrate seasonal events with their family or friends in their community considers the versatile and durable attributes of the product, as obtained from Kansei words for the products. The potential customer base also needs to be expanded, and we have suggested that this can be achieved by disseminating knowledge regarding *Wajima nuri* to other cities (such as Kanazawa), through hosting seminars or workshops. Furthermore, we suggest that the *Wajima nuri* shop provide more thorough services to maintain an excellent relationship with their customers. We believe that the suggestions offered by our group can help shape a stronger *Wajima nuri* community in the future.

References

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Appendix 1: List of Questions**QUESTION LIST*****Wajima nuri* PROJECT: GROUP B**

* * *

Name:

Age:

Place:

Sex: F / M

I. Life in the Community

1. Do you live with your family? (Izakaya)
ご家族とお住まいですか
2. Do you often eat with somebody?
誰かと食事をする人が多いですか?
3. Do you cook the food? (If yes, proceed to the sub-question)
普段料理をしますか?
a. What kind of food do you normally cook? And why?
どんなものを作りますか? 作る理由は?
4. What do you think about happiness? What makes you happy at this stage of life?
どんなときに幸せを感じますか? 何があなたの幸せですか?

II. About *Wajima nuri* Products and Other Craftworks

1. Have you ever used *Wajima nuri* products before?
輪島塗を使ったことがありますか?
2. Do you have *Wajima nuri* products? (If yes, proceed to the sub-question)
輪島塗を持っていますか?
a. If yes, what kind of *Wajima nuri* product do you have?
どんな製品を持っていますか?
b. How often do you use it?
よく使いますか? 使いませんか?
c. On what occasion do you use the *Wajima nuri*?
どんなときに輪島塗を使いますか?
d. How do you take care of the *Wajima nuri* product?
お手入れはどのようにされていますか?
3. Can you share your knowledge of or opinion

(image) on *Wajima nuri* products?

輪島塗に対するイメージ、ご意見を教えてください

4. Can you describe in words, what you feel when you touch/use the products?
輪島塗に触った、使った感触を教えてください
5. What kind of tableware do you usually use?
普段はどんな食器を使っていますか?
6. Are you interested in Japanese traditional craft?
日本の伝統工芸に興味はありますか?
7. What is the value of *Wajima nuri* product? (Avoid that its expensive and gorgeous)
輪島塗の良いところはなんだと思いますか?
8. Can you find *Wajima nuri*'s products easily in the market?
普段どのようなところで輪島塗を目にしますか?
9. Does the manufacturer provide *Wajima nuri* product information?
販売店で輪島塗について説明はありましたか (店に行ったことがある場合)
10. (Do *Wajima nuri* products satisfy your needs?)
Only in if the respondents possess and use *Wajima nuri*.
11. (Have you ever found any imitation of the *Wajima nuri* brand?)
輪島塗の偽物を見たことがありますか? 偽物だとすぐにわかりましたか?
12. Have you ever wanted to use (and buy) expensive dishes? How did you want to use it?
高額な食器を買った、使ったことはありますか? またはそうしたいと思ったことがありますか? どのように使いましたか?
13. Have you ever bought any expensive goods other than the usual ones? (If yes, proceed to the sub-question)
今までに買った高額なものを教えてください
a. Why did you want to buy it?
なぜそれを買ったのですか?
14. Do you think *Wajima nuri* product has a big difference compared to other tableware?
輪島塗は他の食器と比べて何か違いがあると

思いますか？

15. Do you have any suggestions for developing *Wajima nuri* products?

輪島塗の発展のために意見があればお聞かせください

ADDITIONAL QUESTIONS

Government

1. What is the city doing for *Wajima nuri*?

輪島塗に関してどのような施策を行ってきたか

- a. What is the problem?

困難だったこと、うまくいかなかったことについて

- b. What kind of achievement have you achieved?

達成できたこと、うまくいったことについて

2. What is the purpose of promoting *Wajima nuri*?

輪島塗振興の目的を教えてください

3. What is the future of *Wajima nuri*?

輪島塗の将来についての展望を教えてください

4. What are the good aspects of *Wajima nuri*?

輪島塗の利点・セールスポイント・価値とはどのようなものだと思いますか

Craftsman Running Shops

1. Are you open or willing to sell the new design of *Wajima nuri* products?

今までにないデザインの輪島塗を扱うことに抵抗はありますか？

- a. Why?

2. What is the main problem of the current *Wajima nuri* industry?

輪島塗業界の現状について心配なことを教えてください

3. Who is your target customer?

ターゲットとする顧客層はどのような人たちですか

4. Can you briefly explain the process by which *Wajima nuri* products are made? (Ideation to prototyping)

製品開発のプロセスについて教えてください

5. How do you promote your product?

積極的な製品のプロモーションをしていますか

6. How do you want *Wajima nuri* products to be perceived by customers?

輪島塗をどのようなイメージで、どのように使ってもらいたいですか？

7. Is there any compensation or insurance for incidents involving *Wajima nuri* products?

行政からの援助を受けていますか？どのようなものがありますか？

Restaurants

1. For what purpose do you use *Wajima nuri* products?

なぜ輪島塗を使っているのですか

2. Do you find any problem in using *Wajima nuri* products?

輪島塗を使っていて不都合に感じたことはありますか

3. Have you ever received good feedback from customers regarding *Wajima nuri* products?

輪島塗に対するお客様の反応はありますか

4. What kind of food do you serve when using *Wajima nuri* products? and what do you not?

輪島塗にはどんな料理を盛りますか？輪島塗には合わないものはありますか

5. Can you briefly explain how to maintain *Wajima nuri* products?

お手入れはどのようにしていますか

6. How often do you buy *Wajima nuri* products?

買い替えや新しく購入する頻度を教えてください

7. Have you ever experienced any after service/ maintenance of the products by the craftsmen?

購入した輪島塗を修理に出したことはありますか

Appendix 2: Perceptions of Lacquerware

1. Wajima Lacquerware

wajima perception	2/3rd	Age	light	heavy	warm	cold	strong	delicate	relieve	texture	practical	tasteful	familiar	distinct	modile	unattractive	reflexive	texture	soft	hard	tender	rugged	wajima perception
2	60%	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	60%	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	60%	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	60%	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6	60%	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	60%	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	60%	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	60%	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	60%	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	60%	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12	60%	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
13	60%	13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14	60%	14	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15	60%	15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
16	60%	16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17	60%	17	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
18	60%	18	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
19	60%	19	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
20	60%	20	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
21	60%	21	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
22	60%	22	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
23	60%	23	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
24	60%	24	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
25	60%	25	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
26	60%	26	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
27	60%	27	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
28	60%	28	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
29	60%	29	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
30	60%	30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
31	60%	31	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
32	60%	32	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
33	60%	33	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
34	60%	34	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
35	60%	35	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
36	60%	36	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
37	60%	37	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
38	60%	38	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
39	60%	39	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
40	60%	40	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
41	60%	41	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42	60%	42	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
43	60%	43	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
44	60%	44	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	60%	45	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
46	60%	46	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
47	60%	47	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
48	60%	48	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
49	60%	49	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
50	60%	50	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
51	60%	51	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
52	60%	52	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
53	60%	53	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
54	60%	54	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
55	60%	55	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
56	60%	56	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
57	60%	57	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
58	60%	58	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
59	60%	59	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
60	60%	60	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
61	60%	61	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
62	60%	62	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
63	60%	63	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
64	60%	64	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
65	60%	65	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
66	60%	66	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
67	60%	67	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
68	60%	68	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
69	60%	69	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
70	60%	70	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
71	60%	71	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
72	60%	72	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
73	60%	73	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
74	60%	74	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
75	60%	75	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
76	60%	76	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
77	60%	77	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
78	60%	78	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
79	60%	79	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
80	60%	80	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
81	60%	81	0	0	0	0																	